

MUSC 4850/5850 Applied Conducting

Fall 2016

Tuesdays, 7:10-8:00PM, HUM 334

Instructor: Dr. John Bleuel

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http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf

Course Description

"Advanced lessons in instrumental conducting; score reading and analysis; rehearsal techniques and ensemble development; problems in tempo, balance, style, and phrasing; mixed meters and other contemporary problems. Students have the opportunity to conduct ensembles."

Learning Outcomes

In order to pass MUSC 4850/5850 the student must demonstrate:

1. mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the score and contemporary repertoire for band, orchestra, and/or chorus
2. clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures
3. a thorough knowledge of the score from both a musical and pedagogical perspective
4. detailed diagnoses of performances and use effective rehearsal methods to make improvements
5. the ability to apply the various instrumental and vocal techniques in the preparation of and during the rehearsal and develop verbal and non-verbal communication skills
6. the ability to conduct appropriate analyses of score(s) and with this thorough knowledge attempt to "look like the music," make detailed diagnosis of the performance, and use effective rehearsal methods to make improvements
7. the ability to successfully conduct a university ensemble in rehearsal
8. the ability to identify a broad spectrum of conducting styles to derive meaning, value, and significant in the music
9. the ability to articulate understandings in writing and orally

In addition to the requirements listed above graduate students are expected to:

1. demonstrate a higher level of musical literacy and general musicianship than undergraduate students
2. assume a leadership role in class discussions based on his/her professional experience
3. demonstrate a consistently high level of preparation and professionalism befitting a graduate level student

Note that the credit hour policy applies only to lecture courses, not "lab" courses such as lessons, ensembles, keyboard skills, or aural skills.

Course Materials

*Baton

*Lab ensemble scores (assigned in class on August 26, you must purchase an original copy of your lab ensemble scores)

*Score for in-class discussion/analysis:

**Symphony No. 3, Op. 55* movement 1-Ludwig van Beethoven

[http://imslp.nl/imglnks/usimg/o/o6/IMSLP00607-Beethoven - Symphony No.3 Mov 1.pdf](http://imslp.nl/imglnks/usimg/o/o6/IMSLP00607-Beethoven_-_Symphony_No.3_Mov_1.pdf)

(Additional scores may be added depending on the pace of the class)

Supplementary Readings-in library I also HIGHLY recommend that you purchase these books for your personal library!!

- *The Compleat Conductor*-Gunther Schuller
- *Serving Genius*-Thomas Saler
- *The Real Toscanini: Musicians Reveal the Maestro*-Cesare Civetta
- *Guide to Score Study*-Robert Garofolo/Frank Battisti

Course Format

MUSC 4850/5850 will consist of weekly meetings focusing on various aspects of conducting: manual technique, score reading and analysis, error detection, and repertoire. A significant amount of class time will be spent discussing assigned reading material. One of the aims of MUSC 4850/5850 is to help you shape a personal philosophy of conducting through readings by and about leading conductors. **You will be graded on the substance of your contribution to the class discussion each week.** Unless prohibited by their teaching jobs, MUSC 4850/5850 students will be required to attend each MUSC 1000 lab ensemble meeting (August 29, September 26, October 17, and October 31, 3:30-4:45PM). **Students who do not conduct the lab ensemble must supply video of themselves conducting their school ensemble on two separate occasions, at least two of which are rehearsals.**

Repeating MUSC 4850/5850

It is possible to take this course multiple times. If a student has been enrolled in MUSC 4850/5850 previously the instructor will make every effort to avoid repeating material (readings or score excerpts). **However, if material is repeated students who have taken the course previously will be evaluated not only on their participation/preparation in the current semester, but also on her/his conceptual growth on repeated material from the last time they were enrolled as assessed by the instructor.**

Attendance Policy

You are allowed (but not encouraged to take) **one** absence for the semester. With the second absence your semester grade will be lowered by **one full letter**. With the third absence you will receive an **automatic "F"** for the semester. Absences may be excused and not count toward a student's total absences for the semester in **extreme conditions** (serious illness, hospitalization, death in family, auto accident). If a student wishes to have an absence excused she/he must (1) contact the instructor by email **within 48 hours of the absence** and (2) present documentation that justifies the absence **within**

one week of the absence. If this procedure is not followed the absence will count toward the student's total absences for the semester. Absences will be considered excused **at the instructor's discretion.** Following the procedures listed above does not guarantee that an absence will be excused. The instructor will notify the student by email within one week of receiving documentation if an absence will be excused or not. Class will begin promptly at 5:30 each Wednesday-**please be punctual!** Students coming to class after the door has been closed will be considered late (no exceptions). Each late arrival will be counted as 1/2 absence, so two late arrivals will be the equivalent of one absence, four late arrivals will be the equivalent of two absences, etc. **Students arriving more than 20 minutes late will be assessed a full absence.**

Semester Grade-MUSC 4850 (one credit)

Participation and preparation grades (weekly grade, 0-10)

Discussions, critiques, score reading

Performance grades (0-100 for each lab ensemble)

Conducting MUSC 1000 lab ensemble

A-90-100, B-80-89, C-70-79, D-60-69, F-0-59

Semester Grade-MUSC 4850 (two credits)

Participation and preparation grades (weekly grade, 0-10)

Discussions, critiques, score reading

Performance grades (0-100 for each lab ensemble)

Conducting MUSC 1000 lab ensemble

Analysis/resource guide (0-500)

A-90-100, B-80-89, C-70-79, D-60-69, F-0-59

Semester Grade-MUSC 5850 (one credit)

Participation and preparation grades (weekly grade, 0-10)

Discussions, critiques, score reading

Performance grades (0-100 for each lab ensemble)

Conducting MUSC 1000 lab ensemble

A-90-100, B-80-89, C-70-79, D-60-69, F-0-59

Semester Grade-MUSC 5850 (two credits)

Participation and preparation grades (weekly grade, 0-10)

Discussions, critiques, score reading

Performance grades (0-100 for each lab ensemble)

Conducting MUSC 1000 lab ensemble

Analysis/resource guide (0-500)

A-90-100, B-80-89, C-70-79, D-60-69, F-0-59

MUSC 4850/5850

Fall 2016 Weekly Schedule (subject to change!)

Tuesday, August 16

syllabus, distribute initial readings, lab ensemble scores assigned

Assignments: *A Philosophy of Conducting* from *The Compleat Conductor*-Gunther Schuller, Eugene Ormandy preface to *The Modern Conductor*

Tuesday, August 23

Individual meetings on lab ensemble scores for August 29

Preparation grade

Monday, August 29

Lab ensemble #1, 3:30-4:45PM (Band in HUM 331, Chorus in HUM 301)

Tuesday, August 30

Discussion of Schuller/Ormandy reading assignment, Discussion/analysis of *Symphony No. 3* begins

Tuesday, September 6

Discussion/analysis of *Symphony No. 3* continues

Preparation/participation grade

Tuesday, September 13

Discussion/analysis of *Symphony No. 3* continues

Preparation/participation grade

Tuesday, September 20

Individual meetings on lab ensemble scores for September 26

Preparation grade

Monday, September 26

Lab ensemble #2, 3:30-4:45PM (Band in HUM 331, Chorus in HUM 301)

Tuesday, September 27

TBA

Tuesday, October 4

Discussion/analysis of *Symphony No. 3* continues

Preparation/participation grade

Tuesday, October 11

Individual meetings on lab ensemble scores for September 26

Preparation grade

Monday, October 17

Lab ensemble #3, 3:30-4:45PM (Band in HUM 331, Chorus in HUM 301)

Tuesday, October 18

Discussion/analysis of *Symphony No. 3* continues

Preparation/participation grade

Tuesday, October 25

Individual meetings on lab ensemble scores for October 31

Preparation grade

Monday, October 31

Lab ensemble #4, 3:30-4:45PM (Band in HUM 331, Chorus in HUM 301)

Tuesday, November 1

Discussion/analysis of *Symphony No. 3* concludes

Preparation/participation grade

Tuesday, November 8

Discussion of *Serving Genius*-Thomas Saler excerpts (provided by instructor)

Preparation/participation grade

PLEASE NOTE: This class period will run to 8:45PM

Tuesday, November 15

Discussion of *The Real Toscanini: Musicians Reveal the Maestro*-Cesare Civetta excerpts (provided by instructor)

Preparation/participation grade

Tuesday, November 22

NO CLASS MEETING-THANKSGIVING BREAK

TUESDAY, NOVEMBER 29

Final class meeting, end of semester business, course evaluations

MUSC 4850 & 5850 Analysis Resource Guide Assignment (for 2 credit students)

Please send all work to me as an email attachment (jbleuel@westga.edu). Please submit your work on time! Your grade for analysis/resource guide will be lowered **one full letter** for each deadline missed. With the third missed deadline you will receive an **automatic zero** for the analysis/resource guide portion of the semester grade.

Unit 1: Composer

Write one to two paragraphs on your composer's life and career. Where did she/he study and with whom? Has your composer received awards or commissions? In which genres did your composer write (symphony, concerto, band, choral, orchestral, etc.)? Who has published your composer's music? Has your composer's music been recorded? What are your composer's most well-known works?

Due: Tuesday, September 6, 7:00PM

Unit 2: Composition

Write one to two paragraphs on the score you have chosen. When was it written? When was the premiere performance? Has the work been recorded? If so, by whom? Was your piece the result of a commission? Is it dedicated to anyone? Discuss any other circumstances/events concerning the creation of your score.

Due: Tuesday, September 13, 7:00PM

Unit 3: Historical Perspective

Outline the history of the genre of your score (symphony, concerto, requiem, programmatic music, etc.) and discuss how your score fits into that history. Include major works in the same genre by other composers from all periods, and discuss how the genre has evolved from its earliest form to your piece.

Due: Tuesday, September 20, 7:00PM

Unit 4: Technical Considerations

Discuss all technical issues and challenges in this section. Include significant tonal centers (and any transposition issues that may arise), tempi, whether sections are primarily major, minor, modal, or atonal, and the general characteristics of melodic and thematic material. Discuss instrumental and vocal ranges and note passages that use the extreme ranges of any voice or instrument. Discuss technical requirements and note any passages that contain highly difficult technique due to speed, articulation, or range. Mention any sections that will be a challenge in terms of ensemble playing and balance.

Due: Tuesday, October 4, 7:00PM

Unit 5: Musical Elements

Thematic material, harmony, rhythm, and timbre/orchestration are the elements of focus in Unit 6. Separate each category in the following manner:

Thematic material:

Identify all primary and secondary thematic material in your piece and **provide musical examples** of this material. Is your thematic material major, minor, modal, chromatic, octatonic, atonal, etc.? Does any thematic material recur? If so does it vary at all from the original presentation? How does the thematic material help to provide structural unity in your score? Do themes appear in augmentation, diminution, inversion, etc.? Does your composer use motives based on parts of a theme or themes? Are themes original music or are they borrowed? If borrowed, what is the original source material?

Harmony:

What are the large tonal centers of your piece? Describe your composer's harmonic vocabulary within each tonal center. How does your composer move from one tonal center to another (what kinds of modulations does she/he use)? Does your composer use harmony to delineate the overall structure of the piece? Is your piece tonal? Does your piece use bitonality or polytonality? **Provide musical examples** of any chord progressions, modulations, etc. that you think would help the reader understand the overall harmonic structure of your piece.

Rhythm:

Identify all rhythmic motives in your piece and **provide musical examples** of these motives. Does any rhythmic material recur? If so does it vary at all from the original presentation? How does the rhythmic material help to provide structural unity in your score? Does your score contain hemiolas, polyrhythms, aleatoric sections, etc.? If so **provide** examples. Do rhythmic motives appear in augmentation, diminution, inversion, etc.? If so **provide** examples. Provide rehearsal suggestions on how to count, teach, and develop rhythmic independence, etc. for a successful performance.

Timbre:

The focus of this area is on the tone color of the composition and how different instruments may be used and orchestrated (woodwind, brass, percussion choirs, soloists, special instruments, etc.). Which instruments or voices present thematic material? What kinds of doublings does your composer use? Does your composer use any unusual doublings to create new tone colors? How does your composer use the percussion section? Does your composer alternate more fully scored sections with more transparent sections? Does your composer use changes in orchestration to help delineate the overall structure of the piece?

Due: Tuesday, October 25, 7:00PM

Unit 6: Form and Structure

This unit is the “reader’s Digest” version of Unit 6. Please develop an event by event chronology of your piece or movement using my handout as a model. Be sure to include specific measure numbers, and be as concise as possible (while still being thorough) in your description of the events as they occur in your score.

Due: Tuesday, November 1, 7:00PM

Unit 7: Bibliography

Unit 7 is your bibliography. Please use the Turabian (Chicago) format for this unit.

Due: Tuesday, November 8, 7:00PM

Final version of paper due Tuesday, November 15 at beginning of class (hard copy version required)

